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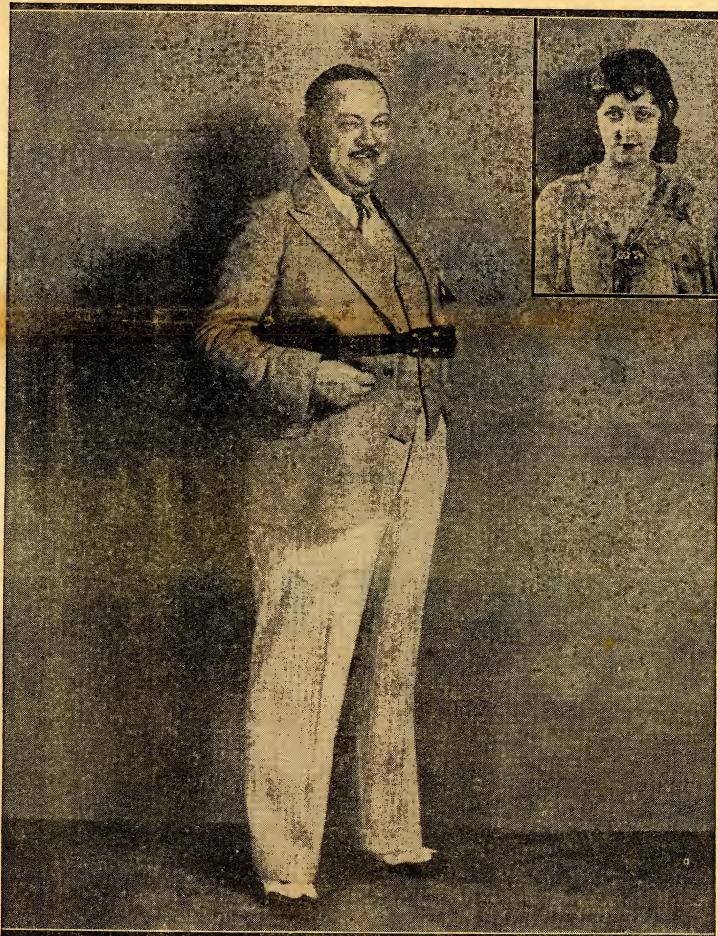
INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

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Bobby (Uke) Henshaw

Heading Fanchon & Marco's First Vaudeville Unit "Vaudeville Echos"

Holiday Greetings

From

FANCHON

and

MARCO

Ten Best Pictures for 1930

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KFRC San Francisco

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Conforming to the national annual pastime of selecting the ten best pictures for the preceding 12 months, Inside Facts offers the following, in its respective production, direction and acting, for 1930. They wish to add in the same breath that this selection although based on critic and box office acclaim is not authentic because actual net earnings and consensus of critical opinion is not available.

Therefore Inside Facts lists here its selection for now, it is worth, knowing that no authoritative rating is possible by any known process of appraisal.

"All Quiet on the Western Front," by Universal; Lewis Milestone, director.

"Hell's Angels," by Caddo; Howard Hughes, director.

"Dawn Patrol," by Warner Bros.; Howard Hawks, director.

"Tom Sawyer," by Paramount; John Cromwell, director.

"The Big House," by M.G.M.; George Stevens, director.

According to this rating three producers Paramount, M.G.M. and Warner Bros. are tied for first honors with credits even for the others.

Follows now a listing of features including the first ten considered the best in advancing good will, the composite technique, box office and entertainment value.

"All Quiet on the Western

"Holiday," by Pathé; E. H. Griffith, director.

"Old English," by Warner Bros.; Al Green, director.

"Morocco," by Paramount; Joe Sternberg, director.

"Sunny Side Up," by Fox; David Butler, director.

"The Divorcee," by M.G.M.; Robert Z. Leonard, director.

"Tom Sawyer," by Paramount; John Cromwell, director.

"The Big House," by M.G.M.; George Stevens, director.

"Hell's Angels," by Caddo; Howard Hughes, director.

"Dawn Patrol," by Warner Bros.; Howard Hawks, director.

"Tom Sawyer," by Paramount; John Cromwell, director.

"The Divorcee," by M.G.M.; Robert Z. Leonard, director.

"Doorway to Hell," by Warner Bros.; Howard Hawks, director.

"Fare and Loose," by Paramount; Fred Newmeyer, director.

"Foot First," by Lloyd; Bruckman, director.

"Half Shot at Sunrise," by R.K.O.; Edward Kline, director.

"Hell's Angels," by Caddo; Howard Hughes, director.

"Out of the Deck," by R.K.O.; Latitude 34, director.

"Just Imagine," by Fox; David Butler, director.

"Laughter," by Paramount; Harry D'Arrast, director.

"Sin and Bill," by M.G.M.; George Hill, director.

"Morocco," by Paramount; Jos. Sternberg, director.

"Old English," by Warner Bros.

Al Green, director.

"Romeos," by Fox; Victor Fleming, director.

"Reducing," by M.G.M.; Chas. Riesner, director.

"The Right to Love," by Paramount; Richard Wallace, director.

"Sunny Side Up," by Fox; David Butler, director.

"The Big House," by Paramount; John Cromwell, director.

Of these 23 pictures and all which have been acclaimed by press and public as leaders, Paramount and M.G.M. share first position; second place equally divided between R.K.O., Fox and Warner Bros. with three each.

With George Hill and Charles Riesner for the directors.

Judged solely by their reported gross box office earnings, the following pictures are well up in front but merit their position and strength mainly to the spectacular nature of their mounting and tremendous exploitation factors.

"An Officer of the Royal Flying Corps," that book plug and stupendous production elements;

"Sunny Side Up," four song hits and El Brendle's comedy; "Check and Double Check"; "Hell's Angels," a phenomenal bombing epic.

For sheer merit in treatment and direction of material, sans scenic bona-fides, the following

and amateur pictures, "Holiday," "The Divorcee," and "Laughter,"

are ace productions of the year with "Holiday" taking the lead due to a heavy handicap in star C. S. with interest and cast replacement. Neither Harding nor Horton were reckoned as top billing.

(Editor's Note)—These Ten Best are a correction of the list mailed to Daily World.)

RIESNER AIRS IT

(Editor's Note: Charles (Chuck) Riesner's Radio Broadcast over KMR by remote control from Low's State, Tuesday, 8 o'clock, December 28, provoked so much comment, Inside Facts feels that it merits publication.)

Riesner Airs It

You know I am really taking a terrible chance coming up here like this. This is probably the surest and quickest way I know of to gather you all here—of all my assembled enemies. I know—because a year ago—after the last time I went on the air—all of my very best friends gave me the axe except my wife. That was the only reason she stuck—she was listening to Amos and Andy. You see, friends—radio broadcasting is a gift—but I'm a man with a picture. But you're all susceptible to flattery, I guess, so in one of my weaker moments I gave in—SO HERE I AM.

My reason for being here is a very subtle one. I am going to let you in on the secret—you see a secret is no longer a secret when more than one knows it. I am going to tell you what you have been longing for? It's about a picture which I directed for Metro-Goldwyn-Mayer which stars Marie Dressler and Paul Draper, two queens of laughter and tears. This picture which I made for Metro-Goldwyn-Mayer is called REDUCING and it comes to Low's State Theatre—Xmas day at ten o'clock in the morning—so come early and eat your turkey in the lobby. Of course, the red idea in bringing this show here is to give you a short talk on REDUCING—but I'm going to fool the boys—I'm not going to mention REDUCING again this evening. Of course, Marie Dressler is in my picture, even if I did make it myself. But I can not understand why I should be elected to come here. My wife wants me to do REDUCING, because REDUCING is a very serious problem for Fat Women, whose husbands want thin wives. These again, there's the Thin Woman whose husband wants

a fat wife. My only solution to this big domestic problem is that the fat should marry the fat and this should marry the thinner. Heaven help the fat ones.

I could speak on this subject for instance, take the subject of Light Wine and Beer—now I think I'll let Congress handle that subject—of course, by the way they do, we'll all be too weak to vote. There is another subject which I would like to speak on very vital to all men—and that's Women's Clothes." Only yesterday I was reading where all women were taking off stockings and were wearing instead. You see, boys, the Woman has finally won out—from now on THEY are going to wear the pants in the family.

I think it is playing a dirty trick on their children. It will be seen later when a little baby comes along with a fat mother and a thin father—as you all know when a baby is hungry it never cries for its father. Well, I guess I'll be running along. Any rate, I don't care if I did not understand and thought about reducing?" which opens Christmas Day at Low's State Theatre and which stars Marie Dressler and Paul Draper and Polly Moran and which is twice as funny as the other picture I made with these two wonderful actresses—you may have seen the picture, I think it's in the newspaper. REDUCING, opening Christmas Day, just opposite me I wish you would all get together and go and see my picture REDUCING—and see if you can help Marie and Polly Moran and Paul Draper and the rest of us.

Well, I've got to be getting home now before my wife meets me at the door in her pajamas.

Happy Christmas and Happy New Year. This is Charles Francis Riesner talking—better known to all my friends and the police as CHUCK.

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New Year

from the

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TO THE EXHIBITORS OF CALIFORNIA AND PACIFIC COAST STATES

to

INSIDE
FACTS

and the Entire
Theatre and
Motion Picture
Industry

THOS. D. VAN OSTEN
Publisher

SAN FRANCISCO'S BRIGHT NIGHT SPOT—the

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“
“Happy
New Year”

10th Big Week
DAVE and RUTH TRIBE
“TAPS AND TOES”

Alfred E. Green

DIRECTOR

*Warner Brothers and First National
Vitaphone Productions*

1930

"Old English"
"Sweet Kitty Bellairs"
"The Green Goddess"
"Man From Blankley's"
"Disraeli"
(Prize Production 1930)
"The Man of the Sky"

SITTIN' WITH THE PUBLIC

By Ted PRICE

REDUCING LOWE'S STATE

Reviewed December 28

Many critics think Chaplin's artistry above mediocrity? Strokes of genius are in like degree present in "Reducing," and, accordingly, lifts this Riesner comedy to a level that deserves no less than the best compliment of all years. This same artistry was present in "Caught Short," one of Riesner's preceding comedies, but not with the depth and color of this one. He has made the conflict between the two sisters in this story of a quality and versatility of appeal as wide and a raise in play. It stands up undiminished.

It is encouraging to note occasional in this walter art conflict of politics and craftsmanship called the movie art, a directorial personality emerging ought to see and courageous enough to preserve in his assignment a true balance of far-reaching entertainment values. The temptation of exploitation even the proponents of the aesthetics of certain forms, patterns and techniques of art are fanatically and powerfully insistent in furthering their gestures. If a thing is commercially successful, it is not art. The reply is in the work of Norman Rockwell, James Cagney, Charles Laughton, and others who were commercially successful, and even the most radical proponents of aestheticism agree they will live as long as any of the traditionalists.

The best tones start from the diaphragm. The best emotions well from the heart. It is from these two sources that Riesner's comedy surges. He never lets us know of the sounding board. And other observation is recorded in this limited space. When action in this comedy becomes ludicrous it does not verge onto the ridiculous, which proves that the action is not artificially hoked. And if you feel that this observation is unnatural, take this notice of the brand of art which attracts the audience while viewing "Reducing." It is of the uncontrollable kind that heaves directly from the torso and disturbs the klap of the seat coverings. Not once but many times I thought half of the audience was going nuts. If this isn't an art that audience were filled with very active feathers.

TED PRICE

THE RIGHT TO LOVE PARAMOUNT THEATRE

Reviewed December 28

At last there is a yearning motion picture that never seems on the whole to make any appreciable gain in quality one's hope of seeing a really fine picture should be at low ebb in the measure of expectation. However, the longer I review 'em the more I find myself subject to a condition opposed to that theory. Kanti's *Kritique* can prove reason to a level that deserves no less than the best compliment of all years. This same artistry was present in "Caught Short," one of Riesner's preceding comedies, but not with the depth and color of this one. He has made the conflict between the two sisters in this story of a quality and versatility of appeal as wide and a raise in play. It stands up undiminished.

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Credit for excellence here will undoubtedly be apportioned to the same factors that popularly gave "Caught Short" its success—"Divorce" and "Holidays." This is, of course, that the elements that make "The Right to Love" a success will probably take a vacation lasting as long as that taken by the "Lucky combination," boasting "Holidays" and "Divorce" into his class.

Chatterton's genius, the dialogue, etc., etc., deserve much credit. This department invites an analysis.

Is fom the learned ones, in and out, as to who deserves the most.

TED PRICE

EX-FLAME

RKO ORPHEUM

Reviewed Dec. 22

Being of sound mind—I hope! I herewith give my hand and seal to this pronouncement in all sincerity, to-wit: That without "ifs" "ands" or conjecture of any kind, *Ex-Flame* (Paramount) for two-thirds of its journey across the screen promised to be a hot runner-up for high entertainment honors. And I say this despite the gross blunder in casting Marion Nixon as a Lady of the English peerage. Believe me, my peers—referring to the American vintage this—this picture has nothing to do with any quality as manifested by "Holiday" and "Divorce" at their artistic best, that is, for two-thirds of its going but from then on...

Well, it's too late now to help matters. The dirt is done and no broom or dustpan of analysis is going to clean it up, but there is no halting back a curiosity now to know what happened to the two-thirds of the way on. Right at that point did the director fall off of his chair and hit his head on an old fashioned effect machine or what? Did the writing staff become suddenly seized ignore the conventions. She was

with the virus of kaleidoscope gone coo-coo and an uncontrollable desire for noise and increased volume regardless of its relative value? Or what?

Two-thirds of the way up, and we say "UP" advisedly because this opus traveled a satisfying angle for that perogative the female lead began to carry on as contrary to her conduct in the earlier sequences of the story as a "labeled blonde" and a quiet girl could be. I would swear to that Nixon was not justifiably blithered.

Listen, my children, and gather near; it wasn't the influence of light wine or beer that caused that sudden departure from the path of consistency. It was something else brought on the distortion. Come, ye wise men of the fold! Give me a lift; lend a hand in this mystery.

There was a certain splendid dignity in Nixon's earlier characterization. She displayed admirable fortitude in accepting and abiding by her husband's obvious pleasure at being with his ex-flame. Self respect stood out in her conception of herself such as one could expect from a lady of the peers. Even free to accept the attentions of a man who offered her a love so exclusively hers as her own forefathers there wasn't the slightest tendency to ignore the conventions. She was

the embodiment and personification of self respect and then two-thirds of the way, blodie—it goes get along with herself, respect for the child she has lost, respect for everything good up in a burrage of abandon.

From waterloo place to pleasure resort in grim resignation to the fates from chap to chap and lap to lap showing as little discrimination and taste as a (censored). It wouldn't have looked so badly if the personages of our paramours had warranted it. None of these gentlemen bore the marks of blood and lineage one would imagine playing house with a lady of the peerage. Did she cheapen herself or deprecate audience sympathy? Would she? Visualize Marion Nixon and write your answer to the following question:

TED PRICE

ONE HEAVENLY NIGHT

UNITED ARTISTS

Reviewed December 27

Many pictures offer themselves to the public under definite tag such as drama, comedy, melodrama or whatever those who determine the label intend them to be. Intentions are of the best but

(Continued on Page Seventeen)

*Just a Musical Holiday Greeting
from*

JACK SOUTERS

MASTER OF CEREMONIES

Fox California
SAN JOSE

Holiday Greetings

from the

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THEATRICAL NEWS

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Local 6, A. F. of M.

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Joaquín Garay

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FOX . SAN FRANCISCO

ALBERT GREENBAUM

Editor

HARRY STRELITZ

Business Manager

Mechanized Entertainment

By Ted Price

Remember back when Dad and Mother hustled us kids over to Aunt Dessie's and grabbed the milk train for the near metropolis to see Richard Mansfield and Peter Daley? That was the day when this nation began to voice a real need for wider distribution of high class talent.

Those of the bustle and corset era fortunate enough to see the New York production with the original cast were no less than tin gods in the eyes of us forced to stay at home. The best we could afford was a stereopticon lecture on the wonders of Niagara Falls. But we knew that there had saved enough out of the butter and egg money to trek it the steam way to where the elite of the kerosene circuit did their stuff? The answer is in the question. I'll never forget the hour I spent with a guy who had actually seen and heard none other than Oscar Wilde in the flesh. Maybe I was wrong but I thought he was the cookies.

From that day I nursed a smoldering disgruntlement over a scheme of things that permitted only a favored few to soak in the scintillations and brilliance of the top liners. I was not alone. There wasn't a dirty-garbed brat in the audience that felt the same way about it. Then a smart fellow invented a machine that projected those soft-same stars a-glimmerin' and a-carryin' on as real as life on a white sheet right before you; cross my heart.

It wasn't long before every town that boasted a population big enough to afford a fire engine could see them. Right at that point in the history of this country, gears and togsies and cams and steel shafting operated by a hand crank began to fulfill that universal demand for stars at close range. Machinery had the answer.

Not long ago I had the pleasure of working with and writing for one of the current screen stars and I emphasized that machinery, powered by electricity would not

only make it possible for the hicks in the sticks to see and hear the finest entertainment in the world, the same machinery would so concentrate talent that we would be out of a job. The next Christmas we split a cold ham sandwich for dinner. We tried to compromise on a herring, but after you know it was Christmas. As we sat there, suddenly upon the fall and decline of the Empire of tabloid, burlesque, vaudeville and legit. Where, we speculated, was the future supply of Chattertons, Errols Arliss, Hortons, Hardings, Carrolls and Dresslers coming from?

Would the machine that had reduced the school girls to mere semblance of the former efficiency somehow contrive a synthetic substitute for the experience the theatre had given them? This situation annoys not only the actor. It torments every waking hour of talent scout and casting director in Hollywood.

Many believe that the atmosphere and extra players will be thrown them to qualify a spot closer to the mike and camera. Scouts are searching the faces and delivery of the thinning ranks of vaudeville, revue and burlesque. Stock and the little theatre is occasionally scanned for timber that, during a period of educational schools, continue to draw and coach the ambitions and the hopeless, and every mother's son and daughter who thinks, with or without encouragement, that he or she is the logical successor to Rogers and Gaynor are wearing out the carpet in front of the mirrors.

With all of this energy and ambition concentrated toward helping the casting director the problem should easily solve itself.

Production has been completed on "Making Good," which stars Joe Penner, the stuttering comic, in his first two-reel Vitaphone variety comedy.

Three thousand seats and every one filled. A tobby full of customers. A long lineup of ticket buy-ers outside. hat Twas the Sunday night business on "Lightnin'" at this ace Oakland theatre. Due to leave for an eight-week Seattle engagement Herml King, for a farewell, conducted the concert orchestra in "Anchor Aweigh," which Clarence Kauff arranged in A-1 style. Overture presented "Anchors" as done in Germany, Russia, Scotland and here with King contributing a pip of a piano solo in the Russ sequence. Billy Knox was at the organ.

On stage was F. and M.'s "Moonlite Revels," staged by Larry Ceballos and featuring George Broadhurst in comedy work; Charles Brugge in more comedy stuff; Curry and Brown, hoofers; Helen Petch, acro dancer and the Three Melvin Brothers, one of whom is evidently one of the original milkmen.

**Reviews—
San Francisco**

FOX OAKLAND

Oakland

Reviewed Dec. 28.

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FOX CALIFORNIA
San Jose

Reviewed Dec. 28

A flood of customers at this Christmas night show to get a load of Peggy O'Neill stage show with Jack Souders as m. c. Souders and orchestra contributed a pair of numbers, the first a trombone solo by the m. c. "Cavalleria Rusticana," and the second a novelty number played almost entirely on toy instruments, Both clicked nicely.

Harold Van Foster, blackface comedian, Inez and Wyrene and Jay Bird Trio, mixed group of hoofers, built up the show. Delmar and Frankie, two O'Neill protégés, got over with their specialties and Sally Karlin and Vernon Berry stepped out of the line for specialties.

Harold Rheo officiated at the Wurlitzer for community singing.

Harry Weber**BARON HARTSOUGH**

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SAN FRANCISCO

INSIDE FACTS Of Stage and Screen

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ARTHUR WM. GREEN Vice Pres. and Counsel
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TEN FEET CLOSER

By Edward Montague

The beginning of 1930 saw the advent of the stage dramatist in motion pictures in large numbers and almost the passing of the screenwriter. In 1931, however, the screenwriter will see the return of the screenwriter, writer to his old position of importance, and the subordination of the dramatist to the role of dialogue writer. This is in a sense where the dramatist possesses real creative ability. The reason is simple.

The dramatist has overlaid pictures with dialogue. Pursuing his method of writing for the stage, he has employed dialogue as his opportunity to prove over business, politics, etc., the smallest of things, as his stage training taught him that he must make everything as clear to those in the last row in the orchestra as to those in the first row.

Every member of a screen audience is within ten feet of the characters in the play. He resents so much being told what to do that he turned in the past to seeing players do things instead of talking about doing them.

The old style of screen technique enabled a character to tell his audience what he was going to do through proper use of the set around facial expression, through bits of business ingeniously created by the screen writer and the screen director. In addition this form of technique permitted the audience to sit back and see the story acted out for them, instead of bending over trying to catch every line for fear

of losing something important. I feel the future will see a return to screen technique, with just a minimum of dialogue, and stories with more action and movement. After all, these are the very things which made the motion pictures which drew hundreds of thousands away from the legitimate theatre.

It is seen from writer to the victory has been won, to return to a form of technique which could not hold its own audience.

RADIO-YO-HOS

Calvin Hendricks with Scrammons—Aggies are changing their program time—Old Wagonton is telling a true story of the old-time Texas rangers—Joy's orchestra is offering a new and varied network program—Marks and Models—Theater manager, Mrs. Lucy with the KOA Playhouse is married to Lieutenant Frank E. Fries of Fort Logan.

Freeman H. Talbot, manager of KOA, Denver, has turned Inventor. He has designed a lime-invent indicator which has been installed in the set around facial expression.

Beginning with the Midnight show New Year's Eve, the Fox Palace Theatre have signed those two popular radio entertainers, the "Happy Chappies" for an eight day and night engagement with an option on their services for four weeks.

Greetings

HENRY'S

Hollywood, Calif.

Greetings!

GEORGE GRAFE
Juvenile—Tenor—Straight
CAPITOL THEATRE
SAN FRANCISCO

"THE FRONT PAGE"

The vaudeville pattern headed by Bobbie (Uke) Henshaw at Loew's State, is basically the answer to a growing demand for more and better vaudeville. Incidentally it reduces the net about \$1500 as well as to provide faster and snappier entertainment.

When Marco decided on this change he had the choice of many headliners. Speed, snap and variety being the major consideration Henshaw's showmanship measured to the demand for that particular brand of stamina and punch. He throws fifteen years of experience into this show and his selection capably sustains Marco's judgment.

Reviews— San Francisco

ORPHEUM San Francisco

Reviewed Dec. 27.

In person entertainment at this house is contributed by Jack Sprig's RKOians and Buss McClelland, organist, both stellar features. For this concert Sprig and gang did "Kannanoo Ostro" and did it mighty well, a French horn solo by the conductor building up considerably.

McClelland did "Holy City" on the Robert Morton organ and was well received.

PARAMOUNT San Francisco

Reviewed Dec. 27.

House scored a clean cut hit in its final week under Public operation before being taken over by Fox. With Ruth Chatterton in "Ritzy," the screen alights. Mizie Green makes personal appearances customers were hanging on the chandeliers to get a load of this opera. And business like this is a rarity in this house.

Mitzi copied all honors of Public's "Hello Parade" unit with her act of Chevalier, Moran, Mack and others and even though she suffered a mishap had though the went through her paces like an old trouper, giving 'em an encore and a speech. Wasn't so long ago she played the Golden Gate with her mom and pop, Kene and Green, as a regular RKO vaude act. Now she's a b.o. draw.

Senator Murphy drew a flock of laughs with his familiar political humor and Samuel Bros. impressed with their precision hoofing. Berne's Stone contributed a nifty acro dance.

Don George was at the organ copping the spotlight with a Ralph number of his own.

FOX EL CAPITAN San Francisco

Reviewed Dec. 23.

Another of those neat Peggy O'Neill productions with Jay Brower at the helm. Here's a duo that's been plugging along for the past year seldom missing tapping the bell for exceptional audience returns.

Brower and his swell stage hand had a duo of musical offerings: "Yes, Just You," a composition of Brower, Lou Shaff, Bob Klundt and Warren Lewis with the latter three doing the tune in various solos: "Wah Wah Gal,"

palm of his hand when it comes to making 'em warble.

Picture was "Big Trail."

HAL (TALA)

SAN FRANCISCO, Dec. 30.—In a hotly contested election, made more important by current theatre negotiations, members of Local 6, Musicians' union, have re-elected all officers.

Executive lineup of the local has Walter Weber, president; Albert Greenbaum, recording secretary; Frank Borgel, vice-president; Clarence King, financial secretary.

Seven members chosen for the board of directors are Sam Davis, Elmer Hubbard, Walter King, George Lerold, Eddie Love, George Platoff and Jerry Richard.

Frank O'Connell and A. S. Morey are delegates to the California State Federation of Labor convention and Sam Davis and Clarence King are delegates to the M. W. District. Some of relief members are Barney Frinkel, W. H. Culver, Elmer Hubbard, Curley Jacob and George Kittler.

With this issue of Inside Facts is included the issue of December 27, 1930.

J.C. COHEN

President

CONSOLIDATED AMUSEMENT COMPANY

of

HONOLULU

Sends Holiday Greetings to All
His Friends Throughout
the World

ALL BEST HOLIDAY GREETINGS

Joe Hornik

MUSICAL DIRECTOR

NATIONAL BROADCASTING CO. SAN FRANCISCO

THE SEASON'S VERY BEST WISHES
In Thankfulness to Our Many Loyal Friends

HERMAN MILLER

and his

CLINTON CAFETERIA CONCERT ORCHESTRA
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(KYA ARTISTS)

DON BARRIENTOS

Violin and Concert Master

ELMER CROWHURST

Piano

ARTHUR WINN

Trumpet

TOM EWALD

Violin

J. PROEFNER

Flute

HENRY DE GRAFF

Bass

HARRY GULMAN

Sax

On this . . . the start of a new year . . . and we trust . . . a happy and prosperous one for all . . . I am prompted to express to MARCO . . . my friend and patron of many years . . . grateful thanks . . . for his untiring efforts upon my behalf . . .

To my dear friend . . . RUDY VALLEE . . . the same . . . for the pleasurable engagement spent with him at VILLA VALLEE . . . and the offers to play a return engagement. . . .

To EDWIN SCHEUING of N.B.C., N.Y.,
for his sincere efforts and interest during
my recent New York engagement. . . .

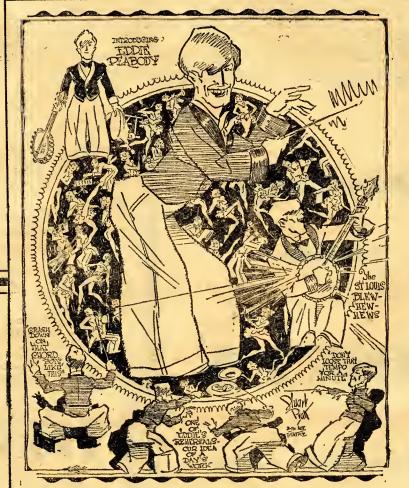
AND . . . to that gentleman showman . . . WALTER KOFELDT of the Fox Riverside Theatre . . . and his entire staff . . . that made possible . . . a happy, successful . . . and memorable "homecoming"

Sincerely,

EDDIE PEABODY

"The Banjo Boy of Joyland"

A Happy and Prosperous **NEW YEAR** *To All*



UNDER THE MANAGEMENT AND DIRECTION OF
Mrs. Eddie Peabody
PERSONAL REPRESENTATIVE . . . JEAN ARMAND

GREETINGS FROM THE

Fox El Capitan Merry Makers

Presented by

PEGGY O'NEILL

PRODUCER

JAY BROWER

MASTER OF CEREMONIES

MEL HERTZ"The Community Sing King"
"He'll Pay and Pay"PIC SMITH
Reeds
WARREN LEWISand the
SWEET SIXTEEN SWEETHEARTS
"Don't Use Their Names Because We Can't Collect"
"At \$1 Apiece"*Fox El Capitan Stage Band*GEO. MUNSON
Reeds
LOU SHAFF
HARRY COHEN
BassesDICK NELSON
Reeds
LOWELL HAWK
HENRY BUETTNER
Piano
Strings**DAN McLEAN**
MANAGER
"Hope is a beautiful thought."BOB KIMIC
Trumpet
GEO. WILLIAMSON
DrumsEDGAR ROBERT CATLEY
"Some dog act will pay his share."GEN WELCH
"Goldstein's will pay for this."**San Francisco**
DIVISION OF FOX WEST COAST THEATRESDirection: A. M. BOWLES
"We didn't charge him; we're not chumps!"S
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O**AL CICERONE****ROLAND FURNAS****GEO WHITNEY**Eddie Mc Lane Bunny Bursons L. Grigalva
BAND**BOB LOGAN****BUNNY HALL****TEX LANGSTON****Greetings**

WILL PRIOR

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on the Pacific Coast M

"Regards to our many friends in Los Angeles"

Radi-Yo-Hos

Need, unemployment and sickness have all been dealt a deadly blow of late through the medium of the radio—but the programs which have so earnestly been given to benefit others and to check, if possible, this era of depression.

Hal M. Ayers, president of Continental Broadcasting Corporation, Hollywood, producers and distributors of electrical transcription for radio stations, returns from a country-wide inspection trip and reports that 90 per cent of the broadcasters in the United States are now using electrically transcribed musical programs in varying amounts of time.

Jack Joy, production manager for KFWB, confesses a secret passion for the oriental. Chines books, lanterns, tapestries, these are his prized possessions, and his pet relaxation is browsing around one of the queer old Chinese temples in Los Angeles, talking to the toothless porters.

Nelson Case, one of KFWB's announcers has a fine baritone voice, but he has one habit that his colleagues kid him about unmercifully. He WILL sing with his eyes closed.

Radio Station KOA, Denver, found itself to be an inadvertent crusader in the divorce evil when a program popularity survey was completed recently.

Ron Wilson and Don Warner, magicians of two-piano tunes, have signed up for a 26-program series of electrically recorded programs which will come from the studios of the Continental Broadcasting Corporation in Hollywood.

EARLE WALLACE

Always Busy Developing Dancing Stars but Never Too Busy to Create and Produce
Original DANCE ROUTINES and REVUES That Sell Belmont Theatre Bldg., First and Vermont Los Angeles, Calif.

OWEN SWEETEN

And His Band of Bands

Now on their Second Year at the FOX SEATTLE

Season's Greetings •

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Greetings From

HARRY WORTHEN

FOX-WEST-COAST

Clyde "RED" Lockwood

and his ORCHESTRA

SAN FRANCISCO

TOPSY'S ROOST

Wish Everybody a Happy and Prosperous New Year!

Looking Up

Due to a number of theatre changes, San Francisco's music situation is in the most upset condition. Several contracts, having fire since September, are due to come up again this week and with five of the eight down-town first run houses under the Fox banner and two under RKO much dissension is expected before final papers are signed.

So far as the number of working musicians in the city is concerned, this city is in a pretty good state. This being a strong labor town every theatre of importance maintains an orchestra.

Armstrong Studios

Incorporated



Season's Greetings to All Our Patrons

1717 CORDOVA

LOS ANGELES

PHONE EMPIRE 1168

Season's Greetings

NICK STURIALE

AND RKO-LIANS

MAX FIRESTONE

Asst. Conductor

JACK SCOTT

Piano

CHAS. WIENER

Trumpet

ELLIS KIMBALL

Trumpet

BOB MISNER

Trombone

MICKEY LAZARUS

Sax

LINDSEY ROBERTS

Sax

JEAN SEWELL

Bass

JACK DOWNIE

Drums

KATHERINE BANNON

Organist

RKO ORPHEUM

THANKS TO CLIFF WORK, JACK GROSS, WILLARD WELCH, MILTON SCHWARZWALD

OAKLAND

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1528 CURTIS ST.

DENVER, COLORADO

ROOMS AND APTS. AT PROFESSIONAL RATES
HOME OF THEATRICAL PEOPLE PLAYING DENVER
WILLIAM WEST, MGR. WE PAY TAXI FARE**PATRICK and MARSH**

(Agency)

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Phone TUcker 2140Compliments of the Season to the
Profession**Dwight Johnson**

and His

MULTNOMAH HOTEL ORCHESTRA
PORTLAND, ORE.A HANDFULL OF BOYS WITH A BAND FULL OF MELODY
Now in Our 104 Consecutive Weeks**Jazz Lips Richardson**

now playing with

FANCHON & MARCO'S
"GONDOLIER IDEA"JOE E. BROWN IN
"ELMER THE GREAT"
EL CAPITAN THEATRE
HOLLYWOODReviewed by Bud Murray,
Opening Nite, Dec. 21

It is again proved that stage shows are not through by the SRO sign at the El Capitan Theatre, where Joe E. Brown, stage and screen star is appearing for a limited engagement for Henry Duffy. Joe E. Brown makes the part even better than written because he injects a naturalness, and locks the part, and does his dramatic bits excellently. Mr. Duffy has surrounded the star with a very large and excellent cast, and there's never a dull moment. Opening night many stage and screen stars witnessed and performance, and nothing but praise was heard. The scenery is beautiful, and there is a certain speech Joe E. Brown will forced to give the audience his masterpiece "Little Mouse," and when he opened that B-I-G mouth of his, the audience shrieked with laughter. Imagine all this for \$1.50. Go and see it quick.

MYRTLE STRONG"Organizing for RKO"
Now Playing Second Year for
SEATTLE**Seasons Greetings**

From Your Portland "Home"

Sovereign Hotel Apartments
Portland, Ore. C. T. PAINE, Mgr.**TED HENKEL**MUSICAL PRESENTATION
CONDUCTOR AND DIRECTOR
CAPITOL THEATRE

Sydney, Australia

Pit Orchestra of 30 Stage Band of 20

HOLIDAY GREETINGS

from the

Capitol Theatre Orchestra

SAN FRANCISCO

AL BEATTY, DIRECTOR

HARRY BAREILLES Violin—Ast. Director

LEO SUENEN Trombone

CHARLES CHURCH Trumpet

GEORGE DANNIS Bass

HARRY CARNEY Saxophone

ERNIE PIMENTEL Drums

THANKS TO WARREN B. IRONS AND
JOHNNY GOLDSMITH*Heartiest Holiday Greetings***From the Gang at the****Manchester Theatre Los Angeles****SOL LOWE****CLYDE CURRY**

Reeds

FRANK WORMAN

Percussion

CHIEF CIFERELLE

Reeds



Now in My Fifth Year

BLACKIE BLACKMAN

Reeds

HARRY VAILE

Trumpet

NAT YOUNG

Piano

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and His
Band
Featured Over KJR

Ann Hofmann
Dance Studio
THELMA CROCKER
Tap and Chorus Routine
ANDREW McFARLAND
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And His San Francisco
PALACE HOTEL ORCHESTRA
Featuring His and Gene Rose's Song Hit, "Tonight"

Greetings
JOSEPH DISKAY
HUNGARIAN TENOR
Granada Studios Radio, Clubs
Dunkirk 1941 Coaching

Season's Greetings
Frank "Soapy" DuBord
With the California Sunshine Boys and
KYA San Francisco

Greetings
from—

Sittin' With the Public

RIVER'S END
WALTER SOS

Reviewed December 20
The "Montie's" reputation for getting his man appeals to every human who understands the King's, Benny Rubin's or Walter Winchell's English, which is no narrow market for any type of entertainment. However, screen stories have a wider scope, not only those who speak English, but those who wish they could, which takes in nearly everyone who can lift a nickel up to where the pretty girl asks "how many, please?" To be explicit, the wide reach and spread of silent screen and fiction depiction of men in "River's End" should turn a handsome profit for the producer and exhibitor, I doubt if it will.

Humanity has been high pressured, ballyhooed, and overromanced them until we have learned portions of song wherever they go. Thus we find on presenting our wares—which we fondly hope will be to their taste—they, having been burnt, dined and misled so often, promptly take us with a bit of salt. Too much salt, as we know, destroys the natural flavor and savor of edibles. The trouble with "River's End" is that the audience has to take it with too much salt. To satisfy yourself on this point, please note with about one-fourth of your power of observation how they accept it.

When a dramatic picture depends upon "close resemblance" of two characters to furnish mistakes, it is bound to draw upon the elements of farce. It draws upon the elements of farce when you try to put it across as bona fide dramatic interest; it gets off under a clumsy handicap. And the further the action proceeds from this base line the heavier and clumsier the handicap becomes. It has a cumulative effect

in reverse, down hill, so harmful to conviction that the discovery or unfoldment of the character's duplicity carries no real dramatic force or punch. Its vitality has been dissipated in a diminishing audience credulity.

Upon the appearance of a person-somewhat doubling himself there is never present in the audience mind the suspicion "What's he up to?" as intelligent looking as his sweetheart so easily overlook or accept the absence of physical markings, little mannerisms of speech and movement she has learned to so closely associate with the man?

Love may be dumb or gaga but it does not accept physical subtleties that cause and guilty. It may be blind to faults of disposition because attitudes like morals are a matter of viewpoint and a lapse of time may effect radical changes but love is not numb-skull enough to pass up a missing mole, singular slant of the eye, drooping rise of the eyebrows, question.

Stories of this kind get off on the wrong foot from the very moment they try to get away with a highly improbable duplication and they add cumulative handicap to the story over personality being lost and entirely present in both personalities. A single characterization draws upon every ounce of his capacity to delineate it well, to make it convincing; a double role thus cuts his effectiveness unless built with a shrewd and artistical facial and vocal transformation which is not evident in this picture.

TED PRICE.

Los Angeles
Reviewed Dec. 28.

The booker pencils a flock of high power talent into this R. K. O. this week. Every act whammed across to big returns. Outstanding scores were made by the big names—Jack Under, who incidentally also names hereewith as valuable material for Hollywood. Howling at Hollywood does for new faces that have something to offer besides a physiognomy here are two potentials that should quiet their plaint, or which more later.

The bill pushed off with Wortham and Thompson, two dusky exponents of the pedastilic method of knocking 'em into the aisles. They gathered in their share of plaudits with showmanship that never faltered in its design.

Peter Higgins next with a brand of personality and manner and smile so unique and singular that it is hard to hesitate to recommend him for the mike and the camera. If his personality registers on the nitrates as it does on the payees he is in line for the void that McCormack never even had a chance to fill. Wetta voice but he hits those highs with too much stridency.

Jack Under stepped into the next to closing spot with a method of handling business and timing and mugging that would be duck soup for a talkie director.

Maurice Colleano and his family finished off the show in the topless Colleano style.

Another milestone in the production of motion pictures was reached yesterday when the 700th film filmed in Hollywood by Paramount went into work.

Featured in Fanchon and Marco's "American Beauty" Idea
TOOTS NOVELLE
NIGHT FEATURES IN
The inimitable Warner Bros. featured player

Seasons Greetings

To All Our Friends
Al Taylor and Tom Sandall

Greetings to All My Friends

Earl Williams
Manager
NEW FILLMORE THEATRE
SAN FRANCISCO

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National Broadcasting Co. San Francisco

Harold Peary

"Ain't dat sump'n"
"Hope you're the same"

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VICTOR RECORDING AND RADIO ARTISTS



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Instructor of All Hawaiian Instruments

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Happy New Year



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Now with Will King
Seattle

SYLVIA & CLEMENCE

Season's Greetings

From

GEORGIE STOLL

Conducting

THE CHINESE THEATRE GREATER ORCHESTRA

Grauman's Chinese Theatre, Hollywood

TOOTS NOVELLE

Fanchon and Marco's "Seasons" Idea—on tour

Season's Greetings to the Gang

Shooting Straight for R.K.O.
VIC DUNNE

Phone FRanklin 1920  Ellis W. Levy, Mgr.
Radio-Keith-Orpheum Corp.
Booking Dept., 602-604 Golden Gate Bldg.
San Francisco Branch

GREETINGS FROM:
DON SMITH

"Joy Boy of Songland"
Back with Will King, Seattle

Greetings

Al Erickson and Gang

Clint Williams Duke Hodgkins
Hy Lammers Barney Mendeloff
Jimmie Rackin Lee Randall
MILLION DOLLAR

Season's Greetings

Jim Riley

San Francisco Manager

National Theatre Supply Co.

Season's Greetings From

John Hill

PREMIERE ORGANIST

CHINESE THEATRE
HOLLYWOOD

Holiday Greetings

Dorothy DooleySixth Consecutive Year As Organist
St. Francis Theatre San Francisco

Best of Luck to All

1931

BUSS McCLELLAND

RKO ORPHEUM

SAN FRANCISCO

Art Rogers
Port Landing

PORLAND
William B. McCurdy, president and general manager of the Dufwitt Theatre Company of Oregon, Inc., backed by local business men is giving Portland a stock company of real merit and is playing the latest and best Broadway hits.

"Bill" McCurdy and his stage director, Eddy Waller have also lined up a great list of guest stars.

Besides giving Portlanders the shows they want, McCurdy has made arrangements to play all roadshows coming this way.

PORLAND
"She Walked in Her Sleep"
DUFWITT THEATRE
December 26, 1930

Laughs—laughs—comedy—comedy—entire cast at their best—deal these kind of bills to the Port-Land-Ers—and Mr. Bill McCurdy will have to put in more seats. Lady behind me was laughing for five blocks after leaving Dufwitt, temple of comedy. Wallace is here—she is a natural—stole the spot light this week—good comedienne for talkies—Jacobson got his share of laughs—Cornet solo by one of the girls in the orchestra—liked much—all in all a Dufwitt this week—some credit must go to Eddy Waller and teacher.

ART ROGERS.

ART ROGERS
PORT-LAND-ING

Mr. Levy, northwest manager Puhlik-Calif.—here he comes—parking at United Artists theatre, L. A.

At "Coffee Cupboard" you will find "Ollie Wallace"—"Slim Taft" singing his blocky arrangements—just two musicians at the end—it's a DUTCH TREAT. (Slim Taft's Mrs.)—Slim, there's an old clothes man at the door! Slim—Tell him I've got all I need. Slim going—Miami—good luck BOY. Who remembers—when? Cleopatra wore long skirts.

Who remembers when?—Phil Lemkin was selling candy—"Columbia Theatre"—Oakland, Calif.

Who remembers when?—Britt Wood—worked at "Airlane"—Nashville—Tenn.—Mr. F. P. Furman—guess the year—win a door knob—any door knob.

"Ollie Wallace"—received pneumonia—trying to get "Amos n' Andy"—with all windows open. Cuba Wheatley—Port-land-ing customers—has dance emporium.

Jack Piller—Asst. Mgr.—Fox Rialto—hit by auto—between—14th and Salmon—not a fish story—Jack trying to collect—hope so Jack.

Had visit with Mr. J. J. Parker—Fox Mgr.—Mun behind the Fox cannon—shoots straight—fast—don't miss a thing here—anywhere.

In "The Secret Six," Metro-Goldwyn-Mayer's new drama of political intrigue, a stock industriously brooded in the opening lunch counter scene.

But believe it or not—the steaks are pieces of pork, cut to resemble cut steaks.

Real steak is too red—it photographs as black. Hence the light colored pork.

GLAD TIDINGS TO ALL

Rudy Seiger

CONCERT DIRECTOR
SINCE 1907

FAIRMONT HOTEL

SAN FRANCISCO

Heartiest Season's Greetings

from

BERT HOLLOWELL

MASTER OF CEREMONIES

LOEW'S STATE, LOS ANGELES

Indefinite



Seasons Greetings

SLIM TAFT



Greetings to All Broadcasters

WALTER RUDOLPH

And His
MELODY MASTERS

KTAB

San Francisco

COMPLIMENTS OF THE SEASON

From the

Francis - Valentine Co.

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Harold and Gene Hoeber
SAN FRANCISCO

Sincere Holiday Greetings to Everyone

THE

HARRIS TWINS

Featured in

FANCHON and MARCO'S SOCIETY CIRCUS IDEA

GEORGE NICKSON

STAFF TENOR

KY A San FranciscoHoping You Had a Merry Christmas and Wishing
You a Most Prosperous New Year**HOLIDAY GREETINGS**

from

FRANK O'NEILL

Comedian

**CAPITOL THEATRE**

SAN FRANCISCO

Flexo Record Corp.

SAN FRANCISCO

Wishes Everybody a Happy
New Year**JOEL COHEN**
President**NOODLES FAGAN**
Says "Cheerio"

Fox West Coast Theatres

"Harold Bock Caught Me at the Stage Door—
Some Hustler, Harold"

Season's Greetings

Peter Brescia

Conducting

**Fox T. & D.
Concert Orchestra**

Oakland

FITZROY 1241

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PACIFIC
COAST
STOCK

GENE

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COMPLETE RENTAL DEPARTMENT

WRITE FOR GELATINE SAMPLE BOOK

FITZROY
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**Crystal
Gazing 'Flesh'**

The closing months of 1930 witness little if any change in flesh demand other than that brought about by a general depression which has affected every branch of entertainment in like degree. The demand for "Flesh" has shown an appreciable increase over that of December, 1929 with the ladies somewhat more on the fence and hopeful as ever that a good old-fashioned howl for stage talent will soon be voiced.

The protagonists of vaude and legit are propounding with their usual vigor and optimism but so far nothing to warrant a wholesale scramble for talent. Leading agents announced that they suffered a blow with the advent of the talkies and that it may take another year to recover from. The competition between the major circuits is at the pitch of last year this period, and with real talent just as hard to find.

With grosses smaller than they were last season, and also in a lull, it is reasonable to believe that the weak spots would eliminate vaude entirely if it wasn't for competition. Low is still in the flesh market but mainly to balance its screen offerings. Fancho and Marco have innovated a slightly new type of film fare in the Henshaw unit this week at Loew's, but it indicates that the same will be policy over the entire circuit.

RKO has made no phenomenal advances in the field. Where spurs indicate more than average activity it is usually a move to strengthen the weak spots. Fox is not out of the field in any sense of the word, but it has looked at more as a factor that may have to be reckoned with in the distant future. Orthodox vaude outside of scattered independents is still native to RKO with the Fancho and Marco change the only evidence of a general coming-out.

Pictures will if they continue to make the strides they have in the last two months, hold their own and better and vaude will merely continue to augment to the degree that competition warrants. If the indie agents are making money it isn't the kind that creates any envy. Act salesmen are as much in evidence in the headline as actors.

Charles "Chuc's" Reisner, as a result of his directing three giggle hits in a row, "Love in the Rough," "Caught Short," and "Reducing," the latest Marie Dressler-Polly Moran Metro-Goldwyn-Mayor vehicle, has just been given a brand-new contract by M-G-M.

SEASON'S GREETINGS

To All from

LOTTI LODER**SEASONS GREETINGS**

Hope You Are All Working

OLIE WALLACE**SEASON'S GREETINGS**
THANKSTo our many friends and patrons for the
best business year in our historyWe Pledge Ourselves to Render Even Better
Service Plus Greater Values for 1931**DANCE ART SHOE CO.
WARFIELD THEATRE BLDG.**

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Making Special Low Rates to the
Theatrical Profession**WRITE, WIRE, PHONE FOR
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KADER—VICK—ARMENTO

DYNAMOS

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Merry Xmas and a Happy New Year to All Our Friends

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OLIVETTES
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DIMMERS
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DAVE

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LOS ANGELES, CALIF.

FITZROY
1 2 4 1

DARMOUR RELEASES
THRU RADIO

1930-31

~ ~

SIX
LOUISE FAZENDAS

1. PURE AND SIMPLE
2. A FALL TO ARMS
3. TOO HOT TO HANDLE
4. THE ITCHING HOUR
5. SECOND HAND KISSES
6. BLONDES PREFER BONDS

~ ~

SIX
DANE - ARTHURS

1. MEN WITHOUT SKIRTS
2. BROKEN WEDDING BELLS
3. KNIGHTS BEFORE XMAS
4. DIZZY DATES
5. DUMBELLS IN DERBIES
6. LIME JUICE NIGHTS

~ ~

EIGHT
MICKEY McGUIRES

1. MICKEY'S MUSKeteers
2. MICKEY'S BARGAIN
3. MICKEY'S STAMPEDED
4. MICKEY'S CRUSADERS
5. MICKEY'S REBELLION
6. MICKEY'S DIPLOMACY
7. MICKEY'S WILD CATS
8. MICKEY'S THRILL HUNTERS

Your Marquee Needs— Star Names For The Comedy Short as Well As For The Feature

HERE IS A GROUP
OF BOX OFFICE
MIRTHMAKERS
FOR THE MAZDA
ROWS

LOUISE FAZENDA
KARL DANE—GEO. K. ARTHUR
MICKEY (HIMSELF) McGUIRE

APPEARING REGU-
LARLY IN RADIO'S
GLITTERING SHORT
PROGRAM

Larry Darmour Productions
FOR
STANDARD CINEMA CORP.

Greetings!

The DON LEE COLUMBIA STATION

KFRC

San Francisco

Home of the Blue Monday Jamboree and Happy Go Lucky Hour

HARRISON HOLLIWAY, Manager

AL and CAL PEARCE

Happy Go Lucky Hour

ROBERT OLSEN

Victor Records

Edna O'Keefe

"KFRC's Girl Friend"

Tommy Harris

Song-ology

Walter Kelsey

Asst. Musical Director

John Moss

Basso

Madeline de Michele

Accordionist

Abe Bloom

"KFRC's Melody Man"

Nita Mitchell

"The Modernistic Rhythm Girl"

The Westerners

Male Trio

Eleanor Allen

Organist

Doaks and Doaks

"Songs and Jokes"

WALTER BUNKER Jr.

Chief Announcer

Sittin' With the Public

(Continued from Page Five) for reasons as deep as how far down the identity of six pictures out of ten—somehow between conception and presentation—is so completely garbled or lost that upon appearance they look like the offspring of a grudge against lemons or the findings of a committee assembled to prove that the fourth dimension has nothing to do with bigger and better parsnips.

To be a bit more coherent, the average picture cracking the 25 sheets as a musical comedy turns out to be a musical drama or a melodrama interrupted by songs or something left over from last Sunday's dinner. Not so good. Heavenly! Heaven! Heaven! It's a musical-COMEDY and a MUSICAL—comedy which definitely marks it as a MUSICAL-COMEDY. Subsequently one is prompted to remark that whoever won out in the determination to preserve this picture's identity was surely a powerful man physically and mentally. After the conference the drugstore around the corner had the United Artists' sign on the back of his suddenly restocked shelves with arnicas and bandages. The demand for first aid must have been terrific.

In the last two months the exact outcome of United Artists' production has been a very uncertain quantity. One surmise was as good as another. The "why?" of this was a tough one to ans-

wer. That things suddenly took a turn for the better is strikingly noticeable in this week's assembly of talent and material. Some may crack that John Boles' acting is not so hot and Evelyn Laye's singing doesn't compare to so-and-so's ang why do they select such crude comedy to go along with such a delicate atmosphere. This reviewer closely observing audience reaction wishes to report that none of the performers so criticized gave the audience a chance to ask such questions. I also wish to report that everyone in that audience went forth into the night as smiling and happy as any audience in history. The coffee gratitously served on the mezzanine floor. They were entertained, brothers and sisters, they were entertained.

The audience laughed at the antics of Leon Errol so strenuously that only the merciful intervention of a lighter form of humor could save the day. Laye and Boles served them a repast in the backs of their necks. And vocalizing by Laye and Boles was so naturally incidental to the sex conflict I don't believe anyone was in the least interested in techniques de voce, or however they say it in Hollywood. I wish to note that Evelyn Laye has her alignment with the aristocratic sense and a lot of that IT stuff in a style that puts the professional IT gals on the shade. Boles was born to the extent that he removed any doubt whether or not he could command a woman's love no matter how fiery.

To the exhibitor I wish to say that "Tol'ble David" is a movie that deserves to make the downy ones deserve to. Also to inquire if he has ever played a sophisticated production that could?

TOL'BLE DAVID REVIEWED RKO Los Angeles

It is evident that the producer of this picture does not realize the gravity of the job when he took it upon himself to give the world a faithful picturization of "Tol'ble David." He did not appreciate his task or else was ill advised in the matter. Like Peord and Tom Sawyer, "Tol'ble David" is familiar to millions. He is almost legendary to most of us. His innocence and anything short of a flawless reproduction of his struggle to take on the responsibilities of manhood is, of course, inexcusable. This production is by no means flawless.

If ever there existed a paradox we have it in this production of "Tol'ble David." It is a grossly morbid drama of its conflicts that it pervades to the very bone and marrow of the audience, yet it is a sorrowful example of miscasting. Noticeable and felt at every appearance of the hero, his swea-

heart, his brother, his sister-in-law, his mother, and father was the error of casting. Their personalities did not belong in a hill town a backwoods area. This was emphasized every time the three terrible Haburns appeared.

The stamp of the large city vivified itself on every member of the cast except the mother of the Haburns. The others could not drop their fits of worldliness. There was that of sophistication about them that permeated every cubic inch of the atmosphere they created. The brother's漫acle, his wife's manner, the father's makeup, the mother's personality simply could not measure up to the standard set by the Haburns.

"Tol'ble David" will make money because of its story, its direction, conflicts and the admirable characterizations of the Haburns: Noah Beery, Harland Knight and Peter Richmond. I have never seen an audience so completely subsumed, attention so breathlessly fixed as that of the KPO audience upon every entrance of these three gentlemen. "Tol'ble David" is going up the sky as an "all is fair" because its characterization throughout did not measure up to that of the Haburns.

No such carelessness or indifference was noted in the casting of Tom Sawyer, yet fidelity was to the same degree warranted. Of course error here is easily traced to failure to penetrate a little deeper for value in casting. It is another example of the practice of appraising personality under political pressure.

Beery, Knight and Richmond will special recognition for their work. Richard Cromwell measured up to his height as an experienced actor, but he is not of the stuff of which stars are made. He does not reveal the substance. (Continued on Page Twenty)

Greetings from—

Bob Monsen

"Always with a Smile."

KJR

Seattle

Season's Greetings

S. L. Cross Music Corp. SAN FRANCISCO

New Hits for 1931

"Everybody Wish"—Fox Trot; "Capt. Dobbsie's" Sensational Feature Sung on "Ship of Joy Hour" over KPO.

"It's Gone (That Wonderful Feeling)"—Fox Trot. A hot riot of rhythm and melody.

STILL GOING STRONG

"Tonight!"—Fox Trot, and "Rock-A-Bye to Sleep in Dixie"—Waltz.

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Ballads That Are Different
Guitar—Tenor

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SALON ORCHESTRA

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GEORGE NYKLICEK
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Greetings from: RUBE WOLF

SEASONS GREETINGS
From CHIQUITA AND CAMPBELL MIEKLEJOHN

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San Francisco

Happy New Year to All

SID GOLDTREE

Green Street Theatre — San Francisco

Season's Greetings and Sincere Thanks to All

from
Jack & Jackie Archer on the West Coast for

—STOP—
“YOU'RE DRIVING ME CRAZY”
“MY BABY JUST CARES FOR ME”

Donaldson, Douglas, Gumble Inc.

—LOOK—
—LISTEN—
“SWEET JENNIE LEE”
“MY MISSOURI HOME”

Art Schwartz
“WITMARK”

Carl LaMont
“SHAPIERO
BERNSTEIN”

Tubby Garron
“FAMOUS”

Good Luck, a Merry Xmas and a Happy New Year

To **JACK JOSEPHS**

Gene Johnson

Al Burgess
“ROBBINS”

Benny Berman

B. B. B.
CELLAR

SAN FRANCISCO

By HAROLD BOCK

DINE and DANCE

Dine and dance business in the town isn't at a standstill. It's running on a downward slope and picking up speed each week. First, the stock crash, seasons ago, kept the customers away. Then came visits by the probi squad, legal proceedings and consequent loss of business for the cafes.

Summing up the past year's figs and eat activities is like pinching a bad bruise. It doesn't make the thing any better. Only a few cleanup nights during the past year have been held. Eve reservations aren't so hot.

No big bands except in the hotels: Palace, Mark Hopkins and St. Francis. Exceptions, however, are the Apex, colored spot, where Curtis Mosby has rather a pretentious show. Lido has several entertainers; Silver Slipper has a dance band and a harmony team; Marquardt has a "Roof"; Mark Hopkins a dance team; Roof Garden, dancers; Topsy-Roost, varied entertainment. That's the extent of it.

If cafes continue their present policy of cutting all entertainment to the bone how can they hope to attract old and new customers?

Hotel business is pretty steady at the Palace, Mark Hopkins and St. Francis. Jesse Stafford and orchestra have been there for about two years. Anson Weeks is at the Marx and continues his run of popularity. Laughter-Harris are entering their second year at the Francis.

It's pretty hard to pick out the business leaders among the cafes.

Roof Garden, with Val Valente's band, holds its regular followers. Silver Slipper, featuring Bunny Burson's orchestra, is doing as well as the rest. Walter Krausgrill, with a floor show, comprises the Lido's entertainment. Eddie Cooksey's hand remains at Taft's at the Beach, favorite haunt of inverterate and staid night lifers. Ray Tellier is at Robert's with a small combo. Jo Mendel opened his own cafe at the beach last year and has found the going rough. With a huge capacity and a low profit percentage, he has been packing 'em in quite well. Clyde Lockwood's band is siding in the draw. Apex, opened recently by Curtis Mosby and run in conjunction with his colored Apex in Los Angeles, has started off in okay style, a big floor show helping. Marquardt, with a floor show and Lee Carroll's orchestra captures the downtown dinner trade. Coffey's Dan is still in the same old spot with Les Poe now m.c. featured.

NO BLUES HERE

By Harold Bock

SAN FRANCISCO, Dec. 30.—While cries of the blue rose up from other cities of the country, all branches of the San Francisco theatrical industries kept plugging along at a consistent pace during the past year with the result that there is a fairly stable ledger to its credit.

Changes have not been numerous, largely because local conditions have been quite satisfactory. Fox, Warfield, El Capitan and Golden Gate have done the outstanding consistent business during the year past. Public, however, has fought a losing battle; like the Wagon Train with his Embassy. Other than this shifting has been slight.

Greatest change of the year came this month when Public turned over operations of its coast houses to Fox West Coast, shifting the Paramount, California and St. Francis and the yet unbuilt Paramount, Oakland, under the Fox banner. Change goes into effect January 1. Public has had a tough time of it here, its weekly

local losses reported running close to \$9000.

Next month Warners begin operation of the Embassy which they bought from Dan Markowitz, holder of the lease when Bill Wagner was forced to drop the house.

In the legit field Henry Duffy is waging a successful comeback after several months absence. Ellanger is doing fairly well at the Belasco and Curran continues at the Curran and Geary. Ellanger is in the process of a trial policy of \$1 top. Burgeson got firmly re-enriched here after a long absence when Warner Bros took over the Capitol and has built its business up to good proportions.

Musical situation, reviewed elsewhere in this issue, is better than in Radio, too, has fared ahead.

Most radical change took place at K.Y.A. where an entire new policy was launched with a 30 per cent increase in business noted during the past few months. KTAB came under the jurisdiction of the newly organized United Broadcasting Co., and as such is more of a subscription station than an originating unit for programmatic purposes in reference to night hours. National Broadcasting Co. has made many changes in personnel during the year while KFRC has steadily progressed at its regular rate, and is said to be the best money maker in town. KGBC went into new studios recently on Mission street and KJDS has done well with its all night programs.

San Francisco

A shifting in the Duffy organization has put Eddie Bondeson into the manager's chair, while the President with Charles Joseph returning to the Alcazar as treasurer. Leo Feist, Inc., has closed his San Francisco office in the Garfield building as part of a move eliminating offices throughout most of the country. Ti Sather remains as local representative.

Union Artists has taken a 20-year lease on 18th street, San Fran, where they plan construction of a \$70,000 house. A son was born recently to Arthur Winn, Daddy's trumpet player with Herman Miller's orchestra at Clinton's Cafeteria. Peggy Reynolds has opened with the Irons burlesque troupe at the Wilbury as permanent. Edward Hartman, city representative for Columbia Phonograph Co., has announced his engagement to Florence Pagan, nee Ferguson. Wedding will take place February 7. Jim Thompson is new orchestra contractor at the Fox California, succeeding Doc Weddell. Wedding bells will ring very soon for Henry Warren, vocalist with Karl Condon's orchestra at Taft's, and Laura Thorne, non-pro. Couple met several years ago on a boat en route to Australia. Sullivan Sisters, dance team, and Percy East, colored singer, are added entertainment at Topsy's Roost where Clyde Lockwood and orchestra are

SAN FRANCISCO, Dec. 30.—Shifting from the stage to the manager's desk, Randolph Hale has leased the Playhouse, Salt Lake City, and opened there Christmas day with a stock company assembled here and in Los Angeles.

Young Hale's pop is Marshall Hale, one of this burg's leading merchants and civic-minded men. Associated with Hale, Jr., are Ferdinand Munier, former Duffy director; Charlotte Treadway (Mrs. Munier), and Cameron Prud'homme.

SAN FRANCISCO, Dec. 30.—Cigars are being passed around by John Wesch at El Pato ballroom, in honor of a baby girl born to Mrs. Wesch last week.

SAN FRANCISCO, Dec. 30.—Out on the Coast to crack pictures, Miss America (Margaret Rockfield) made appearance at El Pato ballroom on December 25, 26, 27 and 28. Showed for Barney Poetz on straight salary.

OAKLAND

OAKLAND, Dec. 30.—San Francisco Musician's Union, Local 6, also having jurisdiction over this city conditions here are similar to those across the bay. Orchestras are working at the Fox Oakland and T. and D., Orpheum and Fulton theatres. Bands are at the Sweet's, Julian Gardens, and several other ballrooms and radio stations. Herbie King has bowed out of the Fox Oakland for eight weeks to conduct at the Paramount, Seattle, where Fanchon and Marco Ideas are being played after having been moved from the Fox Fifth Ave. . . . Lynn Johnson is playing the Fox Oakland as an act for a week, beginning the m.c. runs during that time. After that Jan Rubin may come in for a few weeks to conduct. . . . Working on a Theatre Guild proposition of pledged subscribers Fulton reopened Christmas Day with "Burlesque" starting out to average box office. George Eby and Ed Hogarty still operate the house.

Seasonal Greetings

TED MAXWELL and BOBBIE DEAN

National Broadcasting Co.
SAN FRANCISCO

Since 1925

The Wilbur Players

Have Been Presenting High Class Dramatic Stock

HONOLULU, T. H.

Send Our "Aloha"
AND

A Merry Christmas

AND

*A Prosperous New Year
TO ALL*

Here is the Band: and They Send Greetings—

TEX HOWARD and His MUSIC

now on their second year at the

TRIANON BALLROOM—SEATTLE

"It's a Pacific Northwest Record"

Personnel: Billy Stewart, trumpet and trombone; Sid Johnson, trumpet; Gordon Green, trombone; Syl Halperin, piano and arranger; Mace Chamberlain, banjo, guitar, and bass fiddle; Harry McAllister, drums; Fred Reed, bass; Paul McCrea, sax and clarinet; Randy Ball, sax and clarinet; Jim Murphy, sax and clarinet, and Tex Howard, leader and director.

Is Dancing Through?

By Bud Murray

What Has Become of the California Dancing Girl?

BY BUD MURRAY

Since the hull in the production of talking pictures, with chorus dance numbers, many people have argued pros and cons relative to this type of "sequence" in talkies. The argument of the "hardheads" which cannot be convinced that dancers are through in pictures; and as for the stage, the public will always crave "chorus girls." It is a well known fact that all styles of entertainment in pictures, travel in cycles, just as it has always been on the stage.

For awhile the cycle is revues, then musical comedies, and finally operettas. Just so has it been in talking pictures, first, as usual the dramatic talking picture, then came the first real revue hit, "Broadway Melodies," then fine musical comedies, operettas, crook pictures, "Football Stories" and last, "Westerns." It seems to be the first cycle, the musical comedy with "dancing girls." This was proved recently when Eddie Cantor made such a tremendous hit in "Whoopie" at the United Artists, just at a time when everyone said chorus dance numbers were through; but Busby Berkeley's wellknown New York dancing girls, continued their ideas, with rest causes for the chorus numbers, and this is what the producers in the future have to contend with. That is, not throw the numbers into a picture, just because there is a vacant spot.

The much-mooted question,

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Arthur Ward
STILL R.K.O.ING
Dec. 8, now, REGENT, Grand
Rapids, Mich., next, PALACE,
So. Bend, Ind., then PALACE,
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Elmore Vincent
"The Texas Troubadour"
Also
"Smilin' Sam from Alabama"
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Hi Ho Everybody
MUSICAL RACKETEERS
KJR - KEX - KGA
Arden Smith, Piano
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Sunday—Chicken Dinner
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75 Cents

Service French Style
65 ELLIS ST.

124 Maiden Lane
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Under Same Management
John's Grill
63 Ellis St.

Sittin' With the Public

(Continued from Page Seventeen) that flames brightly to the breath of tensile situation or masterful direction. In other words, they thought was love and it was asthma.

CAPTAIN THUNDER

Reviewed December 23

Three whoopers and a couple of tigerscops for Warner Bros. This Captain Thunder piece is an 85 per cent of good entertainment and box office every sequence of the way. And 85 per cent, my masters, is in this day a high state of perfection, reached within the last month by only one other picture in the jingly, fan-tastic romance, adventure class. The other picture was "Renegades," by Fox, and "Renegades" stands second to Captain Thunder only in the extent of its success. I am not so serious, but let me hasten to add that both of these pieces rate so close the difference is hardly worth splitting a comma over. And so with pictures of this water do we bolster up a lagging fall in Hollywood.

We now take a dirty, mean, underhanded jab at the 15 per cent and in Captain Thunder, three times also the brother Warner gave us Robert Elliot as an inspector of police in the "Doorway to Hell." All-American was stamped into the lines and lines firmly convinced that tap and ballet dancing will never cease to be the "thing," because these two styles of dancing are the two essential basic dances of all stages and screen work. Naturally, this step becomes more complicated as we grow older and more experienced, we are more firmly convinced that tap and ballet dancing will never cease to be the "thing," because these two styles of dancing are the two essential basic dances of all stages and screen work. Naturally, this step becomes more complicated as we grow older and more experienced, as the case with everything in the life of a modern person, so that a dancer can always learn more and more each year and is never progress—in everything, always.

This Acting Bizness

By Stafford Pencan

With dialogue an added medium to which the screen had to adapt itself with little preparation, the question arises at the beginning of the year 1930 as to who would be in the acting business. Considering the fact that the screen appreciated the new medium with little or no stage experience, she easily tops the roll. Shearer took up the task of mastering the tricks that make a dialogue presentation convincing and she delivered like a vet, in spirit and fact. The Academy's award went in all respects to Shearer. Captain was entitled to second place by reason of his having less stage experience than any of the other contenders, with exception of Shearer. As the ten best list cannot in any sense be a criterion or indication of talent classification it contributes nothing to the argument. The following act was noted where the actor, above, by her work the greatest sympathy and understanding with and for the roles assigned her.

Outstanding performances are as follows:

Nancy Carroll in "Laughter," Anne Hardling in "Holiday," Myrna Loy in "Renegades," Ruth Chatterton in "The Right to Love."

Marie Dressler in "Min and Bill," Lois Wilson in "Once a Gentleman."

The male contenders for the spot are not so strong and quite inferior. The first prize is awarded to them alphabetically, Arliss, Bartholomew, Barry Brothers, Bancroft, Elliot, Horton, Morris, Montgomery, Serman, Robinson, Varonci.

Special mention is due the following: Evelyn Brent, Catherine

FRED HEWARD and MART GRAUENHORST

Fiddle and Guitar

MAHLON MERRICK'S VAGABONDS

NBC San Francisco

JOHNNY O'BRIEN

Radio's Favorite Blue Blower

National Broadcasting Co.
San Francisco

YULETIDE GREETINGS

from

JAMES and MARGARET YOMAN

Producer—Costumes

CAPITOL THEATRE SAN FRANCISCO

Kindness
Happiness
Joy

K
H—the
J Don Lee Station
in Los Angeles—
at the close of its most
successful year,
thanks you and ex-
tends its sincere wish
that 1931 will bring
to you all that is best
in life.

Dale Owen, Evelyn Laye, Jean Bennett, Joanne McDonald, Anna Tashman, Jolyna Howland, Warner Baxter, Laurence Gray, Jack Holt, William Holden, Jerry Mandy, Lumsden Hare, George Marion, James Gleason.

GREETINGS*From the Leading East Bay Theatre**the***FOX OAKLAND***Managed by***FRANK R. NEWMAN**

Dominic Isabella, Asst. Manager

HERMIE KINGENTERING HIS THIRD
SOLID YEAR*Conducting the*
Fox Oakland Concert OrchestraMickey McCartney
Sax.—Clar.Dick Henrich
Sax.—Clar.Geo. Currin
Sax.—Clar.Paul Morgan
TrumpetMilton Barnes
TrumpetSteve Steck
TrumpetJess Jessup
TromboneJohn Klock
TromboneJohn Colletti
ViolinFred Lampkin
ViolinAnthony Perrotti
ViolinPhil Sall
ViolinRoberto Ruano
ViolinAlbert White
ViolinLeonard Haves
CelloPat Genovese
BassFred Saatman
PianoA. G. FALK
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NORTHERN CALIFORNIA DIVISION
FOX WEST COAST THEATRES
 Direction: A. M. Bowles



BETTY SHILTON

Three Years at the Fox Fifth Avenue Console
Will Start Her New Year at the Paramount, Seattle
"There's a Reason"

THAT VERSATILE COMEDIENNE

BETTY WAYNE

MAKING THE FOLKS LAUGH WITH

KENETH H. HARLAN

at the Pom Pom Night Club, Hollywood
P. S. Merry Xmas and A Happy New Year to
Fanchon and Marco and All My Friends.

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"AT YOUR SERVICE"

RKO-GOLDEN GATE

SAN FRANCISCO

EDDIE AND AL

THE ARISTOCRATS OF RHYTHM

Wishing a Merry Xmas and a Happy New Year to
MR. AND MRS. EDDIE MACK

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and

FANCHON AND MARCO

"Who Played Us"

Now Featured at

Kenneth Harlan's Pom Pom Night Club, Hollywood
Our Appreciation to Pearl Eaton

SEASONS GREETINGS*from***ROWLAND V. LEE***Paramount Studio Hollywood*

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My Friends*

SLIM MARTIN*"Master of Ceremonies"***Greater Pantages Theatre Band****At the Hollywood Pantages Theatre****Hollywood, Calif.***Opened This Beautiful New Theatre and Still At It*

Happy New Year

HOORAY

Everybody for Themselves



FRANK W. GAY

Writer



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FOX STUDIOS

HOLLYWOOD

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WORLD'S GREATEST THEATRES

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**'CIMARRON'**

*With*

**Richard Dix, Irene Dunne**

32 other Principals and a  
Cast of Thousands

*and*

**Herbert Brenon's**

**'BEAU IDEAL'**

(Sequel to "Beau Geste")

With Loretta Young, Ralph Forbes  
Irene Rich, Lester Vail



**RADIO'S COLOSSAL YULETIDE  
GIFTS TO ALL HUMANITY**

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